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Government and the Arts in Britain



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A. Introduction

1. In a free society the arts should be free from direction or control. The part which the State should play must, therefore, be determined with care. Nevertheless, there are important functions for the State and other public authorities to perform. They are concerned in the first place with general education, which is the starting point for an appreciation of the arts. Beyond this there are specific fields of the arts in which government in Britain has long been active. The collection of masterpieces of past artistic achievement in museums and galleries has been accepted for well over a century as a proper field for public authorities, because these are objects of great rarity which can only be made accessible to a wide public at heavy cost in a few centres, and because there is general public acceptance of the cultural and educational value of these collections. The State and local authorities are also important patrons of the arts in connection with the buildings and furnishings which they have to provide. Apart from this, State assistance on any scale in current artistic endeavour is a fairly recent matter.

2. A large number of bodies are active in different parts of the artistic field and enjoy a high degree of independence from State control. Most of these bodies came into existence in the first place as a result of private benefaction and only gradually came to be dependent on financial assistance from the State. It has been the policy of successive Governments to preserve and develop these independent centres of administration in the arts rather than to concentrate artistic policy in fewer hands or under more direct State control.

3. Against this background, Government expenditure on the arts has increased rapidly in recent years. Only two decades ago, in 1938-39, State spending on the arts amounted to a little more than £900,000. The maintenance of the national art museums and galleries accounted for over £800,000 of this. The total was still less than £1 million in 1945-46 when the Arts Council as such first received a substantial grant. In 1958-59 Government expenditure on the arts will substantially exceed £6 million. Of this, nearly £3 million is the cost of the national art collections for the year (excluding acquisitions of pre-eminent works of art in satisfaction of estate duty, which cost over £1 million in 1957-58), over £1 million the amount of the Arts Council grant and more than £1 million is expenditure on preserving historic houses and their contents (see Appendix I).

B. Museums and Galleries

National Collections

4. The national collections, financed almost entirely by the Exchequer, are as follows (their dates of foundation are given in brackets):

- British Museum (1753)
- National Gallery (1824)
- Geological Museum (Museum of Practical Geology) (1837)¹
- Victoria and Albert Museum (1852) (including now the Bethnal Green Museum, the Wellington Museum, Ham House and Osterley Park)
- National Portrait Gallery (1856)
- British Museum (Natural History) (1881)¹
- Tate Gallery (1897)
- Wallace Collection (1897)
- Science Museum (1909)¹
- London Museum (1911)
- Imperial War Museum (1917)
- National Maritime Museum (1934)

- National Galleries of Scotland (1850)
- National Museum of Antiquities of Scotland (1851)
- Royal Scottish Museum (1885)
- National Library of Scotland (1925)

- National Museum of Wales (1907) (including the Welsh Folk Museum)
- National Library of Wales (1907).

In addition there are the Armouries of the Tower of London, in effect the national museum of arms and armour, for which the staff salaries and a purchase grant are provided from the Ministry of Works Vote. The Soane Museum, originally the private collection of Sir John Soane and opened to the public in 1837, is not a national museum, but is now largely financed by the Exchequer.

5. The British Museum collection, established by a combination of bequest and purchase, has been augmented by both public expenditure and private generosity ever since. The National Gallery was established entirely at the public expense, though both its buildings and its collection have since benefited greatly from private

¹The British Museum (Natural History) and the Science and Geological Museums are however in general excluded from this survey, including the Appendices.

generosity, especially that of Dr. Ludwig Mond and his family and of Lord Duveen. The National Portrait Gallery was first established at the public expense but its present building was the gift of Mr. William Henry Alexander and of Lord Duveen. The Wallace Collection was bequeathed to the nation by Sir Richard Wallace's widow. The Tate Gallery is primarily the product of the munificence of Sir Henry Tate, of members of the Duveen family and of Mr. Samuel Courtauld. The National Maritime Museum owes its foundation in very large measure to the generosity of Sir James Caird. The original collections of the London Museum were offered to the nation by the first Viscount Harcourt who, with the second Viscount Esher, had founded the Museum in 1911; it was housed in Lancaster House through the generosity of Viscount Leverhulme.

6. Private munificence also played a great part in the establishment of the National Galleries of Scotland and of the National Museum of Antiquities. Sir Alexander Grant generously provided the initial endowment fund which made possible the establishment of the National Library of Scotland on its transfer from the Faculty of Advocates. Public appeal played an important part in the establishment of the Welsh national institutions but they are mainly the result of contributions on the one hand from the Welsh local authorities and on the other hand from the Exchequer.

7. With the exception of the Victoria and Albert Museum, the Science Museum and the Royal Scottish Museum, the national museums and galleries in England, Scotland and Wales are not directly administered by Ministers of the Crown but by Boards of Trustees, whose unpaid members are men and women of distinction. By analogy with the other national collections, the Victoria and Albert, Science and Royal Scottish Museums have advisory councils and enjoy a considerable measure of independence. For the most part, boards of Trustees are appointed by the Prime Minister in the case of the museums and galleries in London and by the Secretary of State for Scotland in respect of the museums and galleries in Edinburgh, though in a few cases (for example, the British Museum, National Library of Scotland and Imperial War Museum) there are a number of *ex officio* and representative appointments.

8. The National Museum and National Library of Wales and the Soane Museum receive grants-in-aid from the Science and Arts Vote. For the rest, the museums and galleries maintained by the State are Government Departments and their staff are civil servants. The Victoria and Albert, Science and Royal Scottish Museums are parts of the Education Departments in England and Scotland. In all other cases the Directors of the museums and galleries are accounting officers for their Departments and are responsible to the Public Accounts Committee for their separate Votes. Treasury Ministers, or in the case of the Scottish institutions the Secretary of State for

Scotland, are answerable to Parliament in respect of these Votes. However, it is the Trustees who administer the museums and galleries and to whom the permanent Civil Service staff are responsible. There is Treasury control of finance and establishment matters, analogous to the relationship between the Treasury and other Government Departments. But the Treasury does not interfere in artistic policy. The Trustees of some of the museums and galleries have at their disposal considerable trust funds for the administration of which they alone are responsible.

9. As will be seen from Appendix I, Government expenditure on the museums and galleries has risen from £816,000 in 1938-39 and £650,000 in 1945-46 to an estimated £2,873,000 (excluding the cost of works of art acquired under the 1956 Finance Act) in 1958-59. Capital expenditure on the museums and galleries, and on certain grant-aided bodies, since 1945 has amounted to £2,021,000 (Appendix II). The annual grants in aid of purchases to the museums and galleries in 1958-59 will be £122,930. Special purchase grants to the national collections since 1947 have amounted to £536,435 and the cost to the National Land Fund of works of art accepted in satisfaction of estate duty under section 34 of the Finance Act, 1956, and transferred to the national collections has been £1,105,000 (Appendix VI).

Loans of Works of Art from the National Collections to Provincial Collections and Exhibitions

10. The powers of the national museums and galleries to lend from their collections are summarised in Appendix VII. In many cases these powers are defined by statute. In recent years there has been much interest in loans from the London collections to provincial galleries. On 30th June, 1958, 275 pictures from the National Gallery were on loan to provincial galleries and a further 103 were available for loan but had not been taken up. Over 750 pictures from the Tate Gallery will shortly be available for loan to provincial galleries. These loans are at present arranged through the Arts Council. The Victoria and Albert Museum has lent for over a century on a very substantial scale to provincial institutions and has a special department for this purpose. 60 complete travelling exhibitions are available to local museums, galleries and libraries, in addition to 100 collections in individual show cases. They include important water colours, prints, sculpture and manuscripts, as well as pottery, porcelain, glass, silver and textiles. Over 500 pieces of furniture are on long loan to municipal museums. There are also regular loans to teacher training colleges and to almost every art school in the country. The Victoria and Albert Museum also makes grants at present totalling £2,000 a year in aid of approved purchases by provincial museums and galleries. Such grants may not exceed 50 per cent. of the cost of the object and extend to all objects other than oil paintings.

Local and Private Collections

11. Local authorities have statutory powers enabling them to maintain museums and galleries and there are also a number of private museums formed out of private collections and maintained by private endowment.

Standing Commission on Museums

12. The Standing Commission on Museums and Galleries was set up in 1930 in response to a recommendation of the Royal Commission on Museums and Galleries which had reported in that year. The terms of reference of the Standing Commission are as follows:

- (1) To advise generally on questions relevant to the most effective development of the National Institutions as a whole, and on any specific questions which may be referred to them from time to time.
- (2) To promote co-operation between the National Institutions themselves and between the National and Provincial Institutions.
- (3) To stimulate the generosity and direct the efforts of those who aspire to become public benefactors.

13. The members of the Standing Commission are appointed by the Prime Minister and hitherto, apart from the Chairman, they have been regarded as representatives of groups of museums and galleries. Under a revised constitution which has just been approved, the members, in addition to those who will represent the groups of museums, will include a number of eminent individuals directly appointed by the Prime Minister. The Standing Commission reports quinquennially on the state of the national collections and on their needs, and is in the nature of a continuing Royal Commission. In particular it can assist the Government by indicating the priorities it attaches to the requirements of the museums and galleries for capital projects, for staff and for other needs. The Standing Commission last reported in 1954.

Purchase of Pictures

14. The main purchasers of pictures, as of other works of art, out of Exchequer funds are the national museums and galleries, the Minister of Works under the Historic Buildings Act, 1953, and the National Land Fund under the powers in the Finance Acts described in paragraphs 48 and 49 below. There are, however, other fields in which appreciable sums of public money are spent on the purchase of pictures, mainly by living British artists. The expenditure described in paragraphs 15-16 at present amounts in total to about £13,000 a year.

15. The Minister of Works buys pictures—many of them by living artists—for British embassies and High Commissioners' residences overseas and for major Government buildings at home. In making these purchases the Minister has the advice of an Advisory Committee of persons eminent in the arts. The present Committee includes several members of the trustee boards of the national collections.

16. The Arts Council has built up its own collection of contemporary British art over the years, by purchase and gift, including watercolours, drawings, prints and pieces of sculpture as well as paintings. The collection is used for travelling exhibitions. The British Council too is building up a collection of modern British paintings, drawings and sculpture, primarily for inclusion in its exhibitions overseas and also for display in its offices all over the world.

The Public and Scottish Record Offices

17. The function of the Public Record Office is in the first place to perform a common service for Government Departments by exercising a general oversight over the selection of public records for preservation, by receiving those which are to be preserved and by taking the necessary measures to safeguard them. It has, however, in addition functions analogous to those of some of the national institutions. It arranges for access by the public to the national records, which date from the Norman Conquest. It maintains in London a permanent museum where objects and documents of special interest are exhibited. It also houses and helps to administer the Historical Manuscripts Commission and its agency the National Register of Archives.

18. The Scottish Record Office has largely similar functions—to oversee the selection and preservation of records from the Scottish Departments and legal records, and at the same time to enable the public to consult the national records of Scotland, which date back to the 12th century. The Scottish Record Office also houses the National Register of Archives (Scotland), and many private collections from family muniment rooms presented by their owners or lodged on permanent loan; and there is a small museum for the exhibition of historical documents.

C. The Arts Council

19. The Arts Council of Great Britain is a successor to the Council for the Encouragement of Music and the Arts (CEMA) which was set up in 1940 to preserve and promote cultural activities in war-time.

In a Royal Charter of August, 1946, the object of the Arts Council was defined as the development of "a greater knowledge, understanding and practice of the fine arts exclusively, and in particular to increase the accessibility of the fine arts to the public throughout Our Realm, to improve the standard of execution of the fine arts and to advise and co-operate with Our Government Departments, local authorities and other bodies on any matters concerned directly or indirectly with those objects".

20. The policy pursued by the Arts Council has been set out in its series of Annual Reports. Thus in the Annual Report for 1955-56, which reviewed the Council's activities in its first ten years, it was pointed out that the primary responsibility imposed on the Council by its Charter is to preserve and improve standards of performance in the various arts, and that the Council had interpreted this injunction in relation to its income as implying the support of a limited number of institutions where exemplary standards may be developed. But the Council also accepts an obligation to make the arts accessible to populations outside the larger centres of population where the main institutions are necessarily housed. It helps to finance the tours of opera, ballet and theatrical companies, also visits by symphony orchestras to the smaller towns, and it assists local festivals of the arts.

21. It is a policy of the Arts Council not to be the direct provider of the arts, but, by grant and guarantee, to assist existing artistic effort, although there is a limited amount of direct promotion in the field of music and drama. The most notable exception to the general rule, however, is the series of art exhibitions which the Council arranges both in the metropolis and throughout the country, using both loan collections and the works purchased for the Council's own collection of modern art (see paragraph 16 above). Many of the well-known and popular special exhibitions at the Tate Gallery in recent years were arranged by the Arts Council.

22. The Arts Council does not, in general, concern itself with artistic training or education. There is again an exception to the rule in the Royal Ballet School, which has received substantial assistance from the Council on the grounds that it is intimately connected with the Royal Ballet Companies at Covent Garden and is, in fact, an essential ancillary to them.

23. The Arts Council consists of not more than 16 persons appointed by the Chancellor of the Exchequer, after consultation with the Minister of Education and Secretary of State for Scotland. The Council is in no sense a representative body. Its members are chosen primarily as persons with a particular knowledge of, or concern for, one or more of the fine arts. Members retire on a rotation system and, in the 12 years of its existence, 47 men and

women have served on the Arts Council. There are panels for music, drama, art and poetry, and a special committee for opera and ballet. There are also separate and autonomous committees for Scotland and Wales.

24. Treasury Ministers are responsible to Parliament for the amount of the grant-in-aid to the Arts Council, but successive Governments have left the distribution of the grant entirely to the Council. As the Council said in its report for 1955-56: "No Minister directs its policy or decides how and to whom its grant shall be made. There is no single instance on record of a Chancellor of the Exchequer requiring or directing, or even advising, the Arts Council to do this or not to do that, and when from time to time some action of the Arts Council is criticised in the House of Commons, successive Chancellors have invariably declared that they will not interfere with the Arts Council's discretion".

25. The Arts Council is the main source of State aid in the fields of opera, ballet, music, drama and poetry; and it is also active in the field of the visual arts. Among the main beneficiaries of the Arts Council since the war have been the Covent Garden, Sadler's Wells and Carl Rosa Opera Companies, the Sadler's Wells Ballet (now the Royal Ballet) and the Royal Ballet School; the Old Vic Theatre Trust, the English Stage Company and repertory theatres all over Great Britain; the London Philharmonic, Scottish National, City of Birmingham, Hallé, Liverpool Philharmonic and Bournemouth Symphony Orchestras; and a great many other artistic undertakings, both important and humble. At the request of the Chancellor of the Exchequer, and following a recommendation of the Committee on the Queen's Hall, the Arts Council are now engaged in an enquiry into the Housing of the Arts in all parts of Great Britain.

26. The Exchequer grant to the Arts Council, borne on the Science and Arts Vote, has increased from £235,000 in 1945-46 to £1,100,000 in 1958-59 (see Appendix III).

27. The Comptroller and Auditor General audits the accounts of the Council and its financial affairs are scrutinised by the Public Accounts Committee and by the Estimates Committee.

Powers of Local Authorities

28. Under Section 132 of the Local Government Act, 1948, a local authority in England and Wales may spend the equivalent of the product of a sixpenny rate on the provision of entertainment, including the provision of a theatre or concert hall or the maintenance of an orchestra. The corresponding rate for Scotland is 4½d. It is under this provision that many authorities foster music and drama in particular in their area, often co-operating with the Arts Council in doing so.

D. Other Arts Bodies Receiving Exchequer Aid

29. The grant to the Arts Council is borne on the Science and Arts Vote, for which Treasury Ministers are answerable to Parliament. Reference has already been made to the National Museum and National Library of Wales, and to the Soane Museum, which also receive grants from the Science and Arts Vote. A number of other arts bodies receive grants from this Vote, some of them of very long standing. If the grants to the Arts Council, the Welsh Institutions and the Soane Museum are left aside, expenditure on the arts through the Science and Arts Vote was £10,658 in 1938-39 and is estimated at £234,925 in 1958-59.

British Academy

30. The British Academy first received a grant-in-aid of £400 in 1913-14. The grant for 1958-59 is £50,450. The Academy, which received a Royal Charter in 1902, exercises the same function in relation to humane studies as the Royal Society in relation to the sciences. A large part of the grant to the Academy is passed on to the Council for British Archeology and to the British Schools and Institutes of Archaeology at Rome, Athens, Ankara, Jerusalem and in Iraq and Egypt. At home, the Academy now assists certain Record Societies working on the publication of historical records. The Academy is entirely self-governing.

Central Libraries

31. The National Central and Scottish Central Libraries receive grants of £48,500 and £6,650 in 1958-59. The National Central Library received its first Treasury grant of £3,000 in 1930 following recommendations of the Royal Commission on Museums and Galleries. The first grant to the Scottish Central Library was made in 1949-50, the Library having formerly been maintained mainly by the Carnegie Trust. The Scottish Central Library at present receives about one half of its income from the Exchequer, the remainder being drawn from Scottish local authorities under the Public Libraries (Scotland) Act, 1955. Local authority contributions at present represent only a small proportion of the income of the National Central Library which is now supported as to about 85 per cent. by the Exchequer. These two Libraries stand at the centre of the library co-operation systems for inter-lending in England and Wales and Scotland. They act as lending libraries, but still more as recognised clearing houses for the lending of non-fiction books between libraries of all kinds. The main users of the libraries are

municipal, county and university libraries and adult education classes. The two libraries are governed by Boards of Trustees.

British Film Institute

32. The British Film Institute was constituted in 1933 with objects concerned with "the development of the film as a means of entertainment and instruction". It was long dependent almost entirely on payments from the Cinematograph Fund which is administered by the Privy Council under the Sunday Entertainments Act, 1932, and which is derived from a levy on the profits on Sunday cinema performance. In 1949, following recommendations by a Committee of Enquiry under the chairmanship of Lord Radcliffe, power was taken to make direct grants to the Institute out of monies provided by Parliament in the British Film Institute Act, 1949. In 1958-59 the Institute is expected to receive £20,000 from the Cinematograph Fund and a further £68,000 by way of Treasury grant from the Science and Arts Vote. There is also income from membership fees and revenue from the sale of publications and the hire of films.

33. The Institute maintains the National Film Archive with its film store at Aston Clinton and is also responsible for the National Film Theatre on the South Bank, although the Theatre itself receives no subsidy from public funds. The Institute makes a grant to the Scottish Film Council which performs in Scotland some of the functions which the Institute performs in England and Wales. The Board of Governors of the Institute is appointed by the Lord President of the Council, who is the responsible Minister, and the intention is that the Board shall be representative of the interests of the public as well as of producers, distributors, and exhibitors of films.

Royal Colleges of Music

34. Four Royal Colleges of Music receive a total of £57,050 from the Science and Arts Vote in 1958-59. This compares with two grants of £500 each to the Royal Academy and the Royal College of Music in 1938-39. These small grants had been paid to the Royal Academy since the 1860s, and to the Royal College since the 1890s. The grants were very substantially increased and grants were made for the first time to the Royal Manchester College of Music and to the Royal Scottish Academy of Music in 1944-45, following the Report of a Departmental Committee on Advanced Musical Training and Education under Sir Walter Moberly. The Royal Scottish Academy of Music (which includes the College of Dramatic Art) also receives a grant from the Education (Scotland) Fund and this is estimated at £46,189 in 1958-59.

Royal Academy of Dramatic Art

35. The Royal Academy of Dramatic Art received a first grant of

£500 in 1924-25. The grant for 1958-59 is £2,000. The Academy is wholly self-governing and Treasury grants have never covered more than a small proportion of its expenditure.

Royal Geographical Societies

36. Annual grants of £2,000 and £275 respectively are paid to the Royal Geographical and the Royal Scottish Geographical Societies. The Royal Geographical Society has received a grant since 1854, the Royal Scottish Geographical Society since 1908.

37. The common feature of all the assisted bodies mentioned in paragraphs 30-36 above is their independence from Government control. In only one case—the British Film Institute—is the governing body appointed by a Minister. The books and accounts of a few of them (the Royal Scottish Academy of Music, the National and Scottish Central Libraries and the British Film Institute) are open to inspection by the Comptroller and Auditor General. These are bodies which are dependent for the greater part of their income on public funds and their grants are settled following a fairly detailed examination of their budgets. However, artistic policy is in every case a matter for the governing body concerned and the State does not intervene in it.

The Royal College of Art

38. The Royal College of Art, whose object is to provide advanced teaching and to conduct research in the Fine Arts and in the principles of art and design in relation to industrial and commercial processes, has received Government aid ever since its establishment in 1836. This aid has always been provided through the Government Department responsible for education, although the formal conditions under which it has been given have changed from time to time. In 1949, the College was reconstituted as an independent National College, a status giving the College the greatest degree of independence consistent with its maintenance from public funds, and now receives, annually, a grant from the Ministry of Education covering its agreed deficit. The grant provided for 1958-59 is £207,400. In addition to the annual maintenance grant, the Government has also undertaken to provide the money for a new building for the College, estimated to cost £445,000, to rehouse its industrial design departments, part of whose existing accommodation is to be demolished under the Imperial College expansion scheme. Work on the site for the new block is due to begin in 1959.

39. Exchequer grant through the Education Departments also provides a large part of the finance for art schools etc. under local authority control, or, in Scotland, under voluntary governing bodies. Government expenditure on the arts through grants to local authorities has, however, been regarded as outside the scope of this survey.

40. The British Academy, Royal Scottish Academy and Societies of Antiquaries of London and Scotland are among the bodies active in the arts field which receive at Exchequer expense free accommodation and maintenance services, as are the National Art Collections Fund and Friends of the National Libraries. The cost to the Exchequer of these services to arts bodies in 1958-59 is estimated at £15,000.

E. Historic Buildings, Ancient Monuments, and the National Land Fund

41. Expenditure by the State on the purchase and preservation of historic buildings and their contents, and of ancient monuments, is now borne partly on the National Land Fund and partly on Parliamentary Votes for which the Minister of Works is responsible. Under the Historic Buildings and Ancient Monuments Act, 1953, the Minister of Works can recover from the National Land Fund what are broadly the capital elements in his expenditure on historic buildings and their contents.

Ancient Monuments

42. The Minister of Works became responsible for the preservation of ancient monuments by the Ancient Monuments Protection Act, 1882. His responsibilities were extended in 1913, 1931, and again in 1953 by the Historic Buildings and Ancient Monuments Act. The Ancient Monuments Acts do not apply to inhabited buildings or to ecclesiastical buildings used for church purposes, but before the passing of the 1953 Act it was possible in one or two cases to use the Ancient Monuments Acts to preserve uninhabited historic houses (see paragraph 43 below).

43. The Minister may protect ancient monuments by "scheduling" them, when three months' notice must be given to him of any work affecting the monument; or by taking them into "guardianship", when he becomes responsible for maintenance and public access. Among the monuments of all periods in guardianship are Avebury, parts of Hadrian's Wall, Kenilworth Castle and Rievaulx Abbey. A number of ancient monuments are maintained by the Ministry, either because they have long been Crown property, such as the Tower of London, Dover Castle and Tintern Abbey, or because they

have been purchased or accepted as gifts under the Ancient Monuments Acts, such as Audley End and Chiswick House, which were both uninhabited historic houses. Preservation and treatment of monuments is undertaken by experienced architects and archeologists, archeological examination of sites either by local archeologists with Ministry of Works grant, or by the Ministry itself. Some six million members of the public visit ancient monuments in Britain each year.

44. The Minister of Work's expenditure on ancient monuments administered as such is borne on a Parliamentary Vote for Historic Buildings and Ancient Monuments. This expenditure is included in the figures in Appendix I. Expenditure on buildings like the Tower of London, which are ancient monuments but are occupied for public purposes, is borne on the Public Buildings Vote of the Ministry, however, and is excluded from Appendix I.

45. The three Ancient Monuments Commissions (for England, Scotland and Wales) were appointed in 1908 to list the ancient and historical monuments in their areas, and to specify those seeming most worthy of preservation.

National Land Fund—Houses and Land

46. The National Land Fund was set up by section 48 of the Finance Act, 1946, and by section 41 of the Finance Act, 1957 its capital was fixed at £10 million. Out of it, the Treasury may re-imburse the Inland Revenue the estate duty they forego when, with the consent of the Treasury, they accept certain property in satisfaction of estate duty. Section 50 of the Finance Act, 1946 allows the Treasury to dispose of such property in any manner they may direct but contemplates in particular that the property may be transferred to non-profit making bodies having as their object the provision or preservation of amenities to be enjoyed by the public or the acquisition of land to be used by the public. In practice, houses and land accepted in satisfaction of estate duty have been transferred without payment to the National Trusts in England and Scotland and to the Youth Hostels Association.

47. The annual accounts of the National Land Fund prepared by the Treasury contain a foreword setting out the acquisitions of land, houses and chattels completed during the relevant year and giving particulars of the disposal of the property. The Comptroller and Auditor General presents these accounts to Parliament, reporting on any matter to which he wishes to draw attention.

National Land Fund—Contents of Historic Houses

48. The type of property which might be accepted in satisfaction of estate duty was extended by section 30 of the Finance Act, 1953 to include chattels which the Treasury considered it desirable should remain associated with a house which was in, or was passing into,

public ownership or the ownership of the National Trusts. This provision, coupled with the provision of the Finance Act, 1946, has enabled a number of great houses to be preserved with their contents in the hands of the National Trusts. A list of houses and collections of works of art preserved in this way is set out in Appendix IV. Negotiations are proceeding in a number of other cases. The most notable cases so far completed are Petworth, Ickworth, Saltram and Hardwick. It will be seen from Appendix IV that the total charge borne by the Land Fund for these houses and collections is now £1,430,328. In each case the preservation of the house and contents and their accessibility to the public is assured by arrangements made with the National Trust.

National Land Fund—Pre-eminent works of Art

49. In the great majority of cases works of art are accepted in satisfaction of estate duty only as part of a collection which is to remain associated with a great house. However, under section 34 of the Finance Act, 1956, exceptional works of art can now be accepted in satisfaction of estate duty, even though they are not to remain associated with a particular building, provided that they are "pre-eminent for their aesthetic merit or historical value". The 1956 provision has so far been used on two occasions only: for Lord Powis' "Pietà" by Van der Weyden and for the eight works of art from Chatsworth offered in settlement of estate duty by the Chatsworth Trustees. The destination of the limited number of works of art accepted under the 1956 Finance Act is decided on the merits in each case. The nine works of art so far accepted have been placed in the national collections. Reference is made in paragraph 9 to the charge on the National Land Fund in respect of these nine works of art.

Historic Buildings and Ancient Monuments Act, 1953

50. The enactment of the Historic Buildings and Ancient Monuments Act, 1953, followed the report of the Gowers Committee on Historic Houses. As regards historic houses and their contents, its main effect is to enable the Minister of Works, on the recommendation of the Historic Buildings Councils for England, Scotland and Wales, to make grants for the maintenance of buildings and their contents and also to acquire houses and their contents, or to help local authorities or the National Trusts to acquire them, in order to preserve them. The Minister recovers from the National Land Fund his expenditure on acquiring historic houses and their contents, or on helping local authorities or the National Trusts to acquire them. Expenditure on the repair, adaptation and maintenance of properties which the Minister himself has acquired is also recoverable from the Land Fund. The 1953 Act also modified the Minister's powers in connection with ancient monuments (see paragraph 42 above).

51. The powers given to the Minister of Works by the Act to make grants to owners for the repair and upkeep of historic houses and their contents are of great value in enabling an owner to continue to live in his house and to share the task of maintaining it. Between the time when the Act of 1953 came into force and the end of 1957 the three Historic Buildings Councils have considered more than 2,000 applications for grants; over 500 grants, of a total value in excess of £1½ million, were approved in that period. The value of grants approved and the expenditure incurred in each financial year are shown in Appendix IV.

52. In addition to details of maintenance grants, Appendix IV lists expenditure on the acquisition of historic houses and their contents both under the Finance Acts and by or with the assistance of the Minister of Works under the Historic Buildings and Ancient Monuments Act, 1953.

53. The total expenditure so far incurred in respect of historic houses and their contents acquired under the Finance and Historic Buildings and Ancient Monuments Acts is £1,622,991, nearly all of which has been charged to the National Land Fund. The provisions enabling houses and their contents to be accepted in satisfaction of Estate Duty enable the risk of destruction and dispersal to be met at the point when the problem usually becomes critical; that is, when a heavy Estate Duty bill becomes payable. These powers are however supplemented by the provisions of the Historic Buildings Act, 1953, which enable the Minister of Works, on the recommendation of the Historic Buildings Council, to save historic houses and their contents by direct purchase if a crisis arises at some other point, recovering his expenditure from the Land Fund.

Valuation Panel for works of art offered in satisfaction of estate duty

54. In August 1957, the then Chancellor of the Exchequer announced that he had reviewed the arrangements for determining the value at which works of art were to be accepted in satisfaction of Estate Duty under the 1953 and 1956 Finance Acts. Where the Treasury and Inland Revenue decide to accept works of art in satisfaction of Estate Duty, acceptance is at the current market price. It is however sometimes not easy to determine the value of important works of art, and the Chancellor announced that he had come to the conclusion that in certain cases where there was disagreement about values it would help to be able to refer these differences to an independent Panel, consisting wholly or largely of laymen with experience in this field, who could examine the grounds for the differences between the Treasury and the Inland Revenue on the one hand and the executors on the other and express a view upon them. A Panel of three members was subsequently set up.

Acceptance or purchase of exempted works of art

55. At the same time the then Chancellor announced the policy which would be followed by the Treasury and Inland Revenue, and also by the Minister of Works when making purchases of certain works of art, etc. under the Historic Buildings and Ancient Monuments Act, where the acceptance of a work of art in settlement of Estate Duty, or its purchase by the Minister, carried with it the benefit of a continuing exemption from Estate Duty under Section 40 of the Finance Act, 1930. This matter is more fully explained in paragraphs 63-65 below. The effect of the announcement was however that in determining the prices offered, the department concerned would deduct 75 per cent. of the value of the exemption, leaving 25 per cent. with the executors.

Protection of Historic Buildings under the Planning Acts

56. The Ministry of Housing and Local Government, as the department responsible for administering the Town and Country Planning Act, 1947, is listing buildings of special architectural or historic interest under section 30 of that Act. The Department of Health performs the same function in Scotland. This, together with the powers given to local authorities under section 29 of the Act to make building preservation orders, is an important part of the machinery for the preservation of historic buildings. There are also powers (section 41 of the 1947 Act) under which either a local authority authorised by the Minister of Housing or the Minister of Works can acquire compulsorily a building in respect of which a local authority or the Ministry of Housing has made a preservation order, where reasonable steps are not being taken for its proper preservation.

National Buildings Record

57. The National Buildings Record, an independent grant-aided body, was set up in 1941 to obtain comprehensive records of buildings of historical interest. It has throughout received a grant in aid from the Ministry of Works. The grant for 1958-59 is £18,000.

Royal Fine Art Commissions.

58. The two Royal Fine Art Commissions, for England and Scotland, were appointed in 1924 and 1927 to consider questions of public amenity and artistic importance, whether put to them by departments or public bodies, or noticed by themselves as projects appearing to affect amenities of a national or public character. They have concerned themselves mainly with the aesthetic aspect of building development plans.

F. Income Tax and Estate Duty Reliefs

Income Tax

59. As charities, a great many voluntary organisations concerned with the arts (for example, the National Art Collections Fund) enjoy exemption from Income Tax. Among the types of income accruing to them which are exempt from tax are investment income and, in certain circumstances, contributions in the form of annual payments under deed of covenant. The arts thus secure a share of the £25 million or more which is the annual cost to the Exchequer of the exemptions from Income Tax enjoyed by charities. Many of the arts bodies supported or aided by the State also benefit from Income Tax exemptions. For example the national museums and galleries enjoy exemption on any income from their own trust funds.

Estate Duty Exemptions

60. From the early days of the modern Estate Duties, there were provisions which exempted works of art and the like from the charge to duty so long as they were enjoyed in kind. These provisions have helped to mitigate the danger that high rates of duty might operate to break up private collections. Section 15 of the Finance Act, 1894, permits the Treasury to relieve from Estate Duty, and from aggregation with any other property for the purpose of fixing the rate of Estate Duty,

“ . . . such pictures, prints, books, manuscripts, works of art or scientific collections as appear to the Treasury to be of national scientific or historic interest and to be given or bequeathed for national purposes or to any university or to any county council or municipal corporation.”

Section 20 of the Finance Act, 1896, contained a provision, now re-enacted in section 40 of the Finance Act, 1930, for the exemption from Estate Duty, and from aggregation with other property for the purpose of determining the rate of Estate Duty, of

“ . . . such pictures, prints, books, manuscripts, works of art, scientific collections or other things not yielding income as on a claim being made to the Treasury under this section appear to them to be of national scientific, historic or artistic interest”.

The essence of this exemption is that it continues only so long as the exempted objects are enjoyed in kind. On a sale, Estate Duty becomes payable on the net proceeds of the sale at the rate applicable to the main estate.

61. The cost to the Exchequer of the exemptions from Estate Duty under section 15 of the Finance Act, 1894, and section 40 of the Finance Act, 1930, in the three years 1955-57 is conservatively estimated at £1½ million. This estimate makes no allowance for any benefit derived from the non-aggregation of the exempted objects. The best estimate which it is possible to make of the total value of objects at present exempted from Estate Duty under section 40 of the Finance Act, 1930, is £20 million.

62. By section 48 of the Finance Act, 1950, certain new conditions were imposed on the granting of the exemption for works of art etc. under section 40 of the Finance Act, 1930. The 1950 Finance Act provision makes it a condition of the exemption that an undertaking to the following effect should be signed by an appropriate person:

- (a) the objects will be kept permanently in the United Kingdom and will not leave it temporarily except for a purpose and a period approved by the Treasury; and
- (b) reasonable steps will be taken for the preservation of the objects; and
- (c) reasonable facilities for examining the objects for the purpose of seeing the steps taken for their preservation or for purposes of research will be allowed to any person authorised by the Treasury so to examine them.

Estate Duty now becomes payable not only on a sale but on a material breach of the undertaking.

Sale of Exempted Objects to Museums and Galleries

63. Following recommendations of the Curzon Committee of Trustees of the National Gallery (The Retention of Important Pictures in this Country, etc.—Cd. 7878, published 1915), an extension to the Estate Duty relief for works of art, etc. was enacted in section 44 of the Finance Act, 1921, by which the proceeds of sale of exempted objects would not become chargeable to Estate Duty in the ordinary way if the sale were to:—

“the National Gallery, British Museum or any other similar national institution, any university, county council or municipal corporation in Great Britain or the National Art Collections Fund”.

This provision was subsequently re-enacted in section 40 of the Finance Act, 1930, and slightly extended by section 26 of the Finance Act, 1936, so as to include a sale to the Friends of the National Libraries. The intention of the 1921 provision was to encourage sales of works of art to the national, university and municipal collections rather than to overseas buyers. It was in fact a first step towards discouraging the export of works of art. The 1958 Finance Bill contains a provision which would limit the exemption on the proceeds of sale to sales to public collections by private

treaty. The object of this exemption was to encourage sales to British public collections: it was considered to be an anomaly that it should apply to sales to public collections at auction, where the vendor was not consciously dealing with a public collection in preference to an overseas or private buyer.

64. The Waverley Committee on the Export of Works of Art commented in paragraph 250 of their Report on the working of the provision in section 44 of the Finance Act, 1921, subsequently re-enacted in section 40 of the Finance Act, 1930, and on its effect on the prices paid for certain works of art by the national collections. The Committee reported that it had become the practice of certain of the national collections to adjust the price they paid for works of art, etc., which on a sale to them carried the benefit of exemption of the proceeds from Estate Duty, so as to keep for the national collection concerned the full amount of the benefit of the exemption, leaving the vendor with little or no benefit from it. The Waverley Committee said that this practice defeated the intention of the concession since it left the owner with no financial inducement to sell to the State. They thought the object ought to be acquired at as low a cost to the taxpayer as possible, but did not think it wrong for the owner to derive some moderate advantage from the operation of the concession.

65. By section 30 of the Finance Act, 1953, and section 34 of the Finance Act, 1956, the exemption from Estate Duty which applies to the proceeds of a sale to the National Gallery, British Museum, etc. applies also to the "price" at which an exempted work of art is accepted in satisfaction of Estate Duty; and to the proceeds of a sale to the Minister of Works when he is buying under section 5 of the Historic Buildings and Ancient Monuments Act, 1953. In view of this, and of the opinion expressed by the Waverley Committee, the then Chancellor of the Exchequer considered it necessary in 1957 to give guidance both to Departments and to executors on the division of the value of the exemption. The Chancellor's decision was that in determining the "price" at which a work of art would be accepted in satisfaction of Estate Duty, 75 per cent. of the value of any exemption would be deducted, leaving 25 per cent. with the executors. (See paragraph 55 above.) The Minister of Works follows the same policy when purchasing under the Historic Buildings Act.

Exemptions for Gifts, etc. to National Trusts and other public bodies.

66. There are also exemptions from Estate Duty for gifts or bequests of land (including historic houses) and chattels, and of maintenance funds for the upkeep of both, to the National Trusts. There is a further exemption for gifts or bequests made to a Government department, a local authority, or any other body not established or conducted for profit, with a view to the preservation for

the public benefit of houses of outstanding merit. Finally, there is an exemption for gifts and bequests of ancient monuments to the Minister of Works or to a local authority.

G. Control of Export of Works of Art

67. The Report of the Curzon Committee in 1915 reflected, as has been mentioned, the concern about the export of works of art which seemed to be taking place at an increasing rate even before the first world war. During and after the 1939-45 war, the export of certain works of art was completely forbidden. It was however felt that this could not be a long-term solution and the problem was comprehensively reviewed in the Report of the Waverley Committee on the Export of Works of Art in 1952.

68. The main recommendation of the Committee, which was accepted by the Government, was that a Reviewing Committee on the Export of Works of Art should be established which could recommend the withholding of an export licence for a work of art satisfying certain criteria of importance, etc., provided that an appropriate museum or gallery offered for the work of art within a specified period a "fair price" determined by the Reviewing Committee. The Waverley Committee had it in mind that the price to be determined would be the world market price. They set their faces against the element of expropriation of value involved in a system of listing works of art which might not be exported. In a case where an export licence for a work of art is withheld by the Reviewing Committee, the owner is not bound to sell his property but is assured of a fair market price for it if he is prepared to sell.

69. It can fairly be said that the Waverley system, which has now been in operation since 1952, has made it possible for London to become again a world art market. Since the inception of the Reviewing Committee licences have been withheld in only 23 cases. The volume of exports and imports of works of art over 100 years' old and over £500 in value is shown by the figures in Appendix V. It will be seen that the value of paintings imported has for the last 2½ years exceeded the value of those exported. On the other hand, there has been a substantial excess of exports over imports of other chattels.

70. The Waverley Committee made certain other recommendations of importance. One was that the purchase grants of the national institutions should be increased. In accordance with this recommendation the then Chancellor of the Exchequer, increased by 25 per cent. in each of the years 1953-54 and 1954-55 the purchase grants of all the national collections in the arts field. The Waverley Committee also recommended that the Reviewing Committee should be able to make recommendations for special Exchequer purchase grants to help prevent the export of particular works of art. Special purchase grants have in fact been made in every case in which a recommendation has been made by the Reviewing Committee. Details of these special grants are set out in Appendix VI.

71. In addition to the chairman, Lord Cottesloe, the Reviewing Committee on the Export of Works of Art has three permanent members, and co-opts to its meetings representatives of the great national, university and municipal collections. It also has the advice of Treasury, Board of Trade and Foreign Office assessors. Applications to the Board of Trade for export licences for works of art of the prescribed age and value are referred to the appropriate national collections for their comments. If the national collection concerned enters objection to the export of a particular work of art, it is open to the would-be exporter to have the case heard by the Reviewing Committee. This procedure at present rests on the Import, Export and Customs Powers (Defence) Act, 1939.

72. The National Advisory Council on the Export of Works of Art is a forum in which members of the Reviewing Committee, officials concerned with the export control (including officials in the national collections), some specially appointed independent members and representatives of such bodies as the Arts Council, the National Art Collections Fund, the National Trusts, the Royal and British Academies, the Museums Association and others can meet representatives of the trade to discuss the working of the export control.

Appendix I

Government Expenditure on the Arts

1938-39, 1945-56 and 1958-59

	1938-39 ¹	1945-46 ¹	1958-59 ²
1. Arts Museums and Galleries ³			
(a) Direct Expenditure ⁴	483,031	362,173	1,781,065
(b) Allied Services ⁵	333,188	287,773	1,092,394
(c) Finance Act, 1956, Section 34(1)	—	—	1,025,000 ⁶
2. Arts Council	—	235,000	1,100,000
3. Other arts bodies receiving Exchequer aid	36,070	56,986	521,214
4. Royal Commissions, etc. ⁶	14,119	13,270	91,428
5. Historic Buildings and their contents, and Ancient Monuments			
(a) Under the Finance Acts	—	—	105,000 ⁶
(b) By Minister of Works	54,529	44,323	1,146,000
Totals	920,937	999,525	6,862,101

¹ Actual expenditure of the year.

² Estimated.

³ In the main, the bodies listed in paragraph 4 but *includes* Soane Museum, and, for the year 1958-59 only, Tower Armouries; *excludes* British Museum (Natural History), Science Museum, Geological Museum. Also excluded are the Public and Scottish Record Offices.

⁴ The British Museum also receives income, appropriated in aid of the Museum's Vote and estimated at £40,250 in 1958-59, from the British Museum Improvement Property.

⁵ It is very difficult indeed to forecast this expenditure. Accordingly the 1957-58 actual expenditure is quoted in these cases.

⁶ Includes the Historical Manuscripts Commission, the Ancient Monuments Commissions, the Royal Fine Art Commissions and the Standing Commission on Museums and Galleries.

Appendix II

Capital Expenditure on the Arts from 1945-46 to 1957-58

(a) <i>Ministry of Works</i> ¹		£
British Museum		521,100
London Museum		77,900
National Gallery		165,100
National Portrait Gallery		31,100
Tate Gallery		33,200
Wallace Collection		19,400
Victoria and Albert Museum (including Ham House, Osterley Park and Apsley House)		227,300
Imperial War Museum		28,700
Royal Scottish Museum		15,900
National Library of Scotland		579,300
Museum of Antiquities of Scotland		3,500
Scottish National Portrait Gallery		1,600
Royal Scottish Academy		200
National Gallery of Scotland		4,400
		1,708,700
(b) <i>Other Votes</i> ²		
Royal College of Art		262,900
Royal Manchester College of Music		20,500
British Film Institute		16,500
National Museum of Wales		12,000
		311,900
(c) Total Capital Expenditure		2,020,600

¹ Examples of major works are:—

British Museum: reconstruction after war damage of the South West Quadrant of the Library, provision of book stacks, and improvements to other Quadrants. Total cost approximately £202,000.

National Gallery: air conditioning of six galleries. Total cost approximately £125,000. A further scheme for the reconstruction of the West Wing and the provision of four more air conditioned galleries at a cost of over £300,000 is now in progress.

National Library of Scotland: extension. Total cost approximately £580,000.

² Some of the grant to the Arts Council (*see* Appendix III) has been disbursed in grants towards the capital expenditure of other bodies.

Appendix III

Grants to the Arts Council since 1945-46

	£
1945-46 . . .	235,000
1946-47 . . .	350,000
1947-48 . . .	428,000
1948-49 . . .	575,000
1949-50 . . .	600,000
1950-51 . . .	675,000 (including 100,000 for Festival of Britain)
1951-52 . . .	875,000 (including 300,000 for Festival of Britain)
1952-53 . . .	675,000
1953-54 . . .	785,000
1954-55 . . .	785,000
1955-56 . . .	820,000
1956-57 . . .	885,000
1957-58 . . .	985,000
1958-59 . . .	1,100,000

(Paragraphs 43, 48, 51, 52)

Appendix IV

Historic Houses and their Contents

A. Acquisitions

(a) *Historic Houses and Collections accepted in settlement of Estate Duty under the Finance Acts, 1946 and 1953*

	£
1947-48 Cotehele House, Cornwall . . .	87,000
Troutbeck, Westmorland . . .	6,135
1949-50 Osterley Park, Middlesex . . .	12,073
Rainham Hall, Essex . . .	5,000
Peckover Estate, Wisbech, Norfolk . .	11,005
1953-54 Mount Grace Priory, Yorkshire . .	6,000
1954-55 Drake's banners, Buckland Abbey, Devonshire . . .	2,500
1956-57 Ickworth House, Suffolk, and Collection	232,000
Petworth, Sussex—Collection . . .	553,148
1957-58 Saltram House, Devonshire, and Collection	95,000
Berrington Hall, Leominster, Herefordshire . . .	36,200
1958-59 Hardwick Hall, Derbyshire, and Collection	361,160
The Vyne, Hampshire—Collection . .	23,107
Total Expenditure . . .	1,430,328

Note. All these houses, in some cases with surrounding land, have been transferred to the National Trust. The contents have also been placed in the care of the Trust by gift or, in the case of the more valuable items, on long loan. Osterley Park, like Ham House, is however managed as part of the Victoria and Albert Museum. Capital expenditure on Osterley Park and Ham House by the Ministry of Works is included in Appendix II. The contents of both houses were purchased by way of Special Grants to the Victoria and Albert Museum (*see* Appendix VI).

(b) *Historic Houses and Collections purchased, or the purchase of which was aided, under the Ancient Monuments Acts and the Historic Buildings and Ancient Monuments Act, 1953 (up to 30th June, 1958)*

		£
1950	Audley End, Essex	30,200
1956	Woburn Walk, St. Pancras, London	5,000
	Chattels for Cotehele House, Cornwall	283
1957	Dyrham Park, Gloucestershire and Collection	47,441
	Iver Grove, Iver, Buckinghamshire	2,784
	Croft Castle, Herefordshire	40,400
1958	Chattels for Chiswick House, Middlesex	5,200
	Chattels for Hatchlands, Clandon, Surrey	2,940
	Rushton Hall, Northamptonshire	19,487
	Chattels for Beningbrough Hall, Yorkshire	9,629
		<hr/>
		163,364
	Works Services and Management Expenses	29,299
		<hr/>
	Total Expenditure	192,663

Note. The Cotehele, Dyrham Park, Croft Castle, Hatchlands and Beningbrough Hall acquisitions have passed or are about to pass into the care of the National Trust. Audley End, Iver Grove, Chiswick House (which was accepted as a gift by the Minister from the Chiswick Borough Council) and Rushton Hall are still in the care of the Ministry of Works. Woburn Walk is the property of the St. Pancras Borough Council.

(c) *Total of acquisition expenditure under the Finance Acts and Historic Buildings Act (Total of (a) and (b))*
£1,622,991 *

B. Grants for Upkeep of Historic Houses

	<i>Grants promised and accepted</i>	<i>Expenditure</i>
	£	£
1953-54	82,000	8,000
1954-55	276,000	125,000
1955-56	498,000	225,000
1956-57	420,000	334,000
1957-58	413,000	342,000
	<hr/>	<hr/>
	1,689,000	1,034,000

(Paragraph 69)

Appendix V

Exports and Imports of Works of Art 1955-56, 1956-57 and 1957-58 (Part)

(Years ending 30th June)

	Exports (including re-exports)		Imports	
	No.	Value	No.	Value
1955-56 Paintings ..	31,684	£ 3,366,432	47,709	£ 3,775,190
Others	—	5,019,747	—	1,212,962
		£8,386,179		£4,988,152
1956-57 Paintings ..	57,312	3,737,293	62,640	4,218,276
Others	—	5,006,034	—	1,175,514
		£8,743,327		£5,393,790
July, 1957 Paintings ..	38,083	3,247,129	41,326	3,828,580
March, 1958 Others ..	—	4,087,444	—	904,515
		£7,334,573		£4,733,095

(Paragraph 9)

Appendix VI

Special Purchase Grants, 1947-48—30th June, 1958 and Pre-eminent Works of Art accepted under the Finance Act, 1956, Section 34(1)

(a) <i>Special Grants</i>	£
<i>1947-48</i>	
Victoria and Albert Museum	
Contents of Ham House	90,000
<i>1949-50</i>	
Victoria and Albert Museum	
Contents of Osterley Park	120,500
<i>1950-51</i>	
Tate Gallery	
Constable, "Marine Parade and Old Chain Pier, Brighton"	7,500
<i>1951-52</i>	
British Museum	
Holkham collection of books, and Helmingham Hall Orosius Manuscript	82,000
<i>1952-53</i>	
National Maritime Museum	
Van der Velde, "Battle of the Texel"	100

1954-55	£
Victoria and Albert Museum	
Giovanni di Bologna, "Samson Slaying the Philistine"	10,000*
National Gallery	
Gainsborough, "Morning Walk"	10,000
Royal Scottish Museum	
Lennoxlove silver collection	6,885
National Museum of Antiquities of Scotland	
Galloway Mazer	8,000*
National Library of Scotland	
Sarolea book collection	250
1955-56	
Victoria and Albert Museum	
Velvet embroidered cope, 14th century	9,000*
National Gallery	
El Greco, "Dream of Philip II"	30,100*
National Gallery of Scotland	
Velazquez, "Old Woman Cooking Eggs"	25,000
1956-57	
National Gallery	
Velazquez, "St. John on the Island of Patmos"	25,000
Tate Gallery	
Four bronzes, "Nu de Dos" by Matisse (1st instalment)	3,000
National Library of Scotland	
Crichton Stuart collection of plays	21,000
Public Record Office	
Accounts Book of the King's Works, reign of Edward II	1,700
1957-58	
National Museum of Antiquities of Scotland	
Coins from Lockett collection	1,000
National Gallery	
Poussin, "The Adoration of the Shepherds"	12,000*
Tate Gallery	
Four bronzes, "Nu de Dos" by Matisse (2nd instalment)	2,500
British Museum	
Books from Chatsworth	65,000
1958-59	
Royal Scottish Museum	
Henry VIII Silver Gilt Cup	5,900*
Total Special Purchase Grants, 1947-48-30th June, 1958	
536,435	

* On recommendation of Reviewing Committee on the Export of Works of Art.

(b) *Works of Art accepted under the Finance Act, 1956, Section 34(1)*

	£
1956-57	
National Gallery	
Van der Weyden, "Pieta"	80,000
1957-58	
National Gallery	
Memlinc, "The Donne Triptych"	1,025,000
Rembrandt, "The Philosopher"	
National Portrait Gallery	
Holbein Cartoon of Henry VIII and Henry VII .	
Victoria and Albert Museum	
Four Gothic Hunting Tapestries	
British Museum	
Greek Head of Apollo (470-460 B.C.)	
Benedictional of St. Aethelwold	1,025,000
Van Dyck Sketchbook	
Claude Lorraine, "Liber Veritatis"	
Total	£1,105,000

(Paragraph 10)

Appendix VII

Lending Powers of the National Museums
and GalleriesA. *Relevant Statutes*

The lending powers of the following museums and galleries are limited by statute:

British Museum	(British Museum Act, 1924)
National Gallery	(National Gallery and Tate Gallery Act, 1954)
Tate Gallery	(National Gallery and Tate Gallery Act, 1954)
Imperial War Museum	(Imperial War Museum Act, 1955)
National Maritime Museum	(National Maritime Museum Act, 1934)
National Museum of Antiquities of Scotland	(National Museum of Antiquities of Scotland Act, 1954)
National Library of Scotland	(National Library of Scotland Act, 1925)

The lending powers of all museums and galleries are subject to the conditions of gifts and bequests in particular cases. In particular it is a condition of the bequest of the whole of the Wallace Collection to the nation that no objects from it may be lent.

B. (i) *Loans to University and Municipal Museums in the United Kingdom*

In general, the following have power to lend to such museums, subject in some cases to the condition that the public and students must not be inconvenienced by the temporary removal of the object loaned, and in some cases to Treasury approval:

- British Museum
- National Gallery
- Victoria and Albert Museum
- National Portrait Gallery
- Tate Gallery
- London Museum
- Imperial War Museum
- National Maritime Museum
- National Galleries of Scotland
- National Museum of Antiquities of Scotland
- Royal Scottish Museum
- National Library of Scotland
- National Museum of Wales
- National Library of Wales.

(ii) *Loans Overseas*

In general the museums and galleries listed above have similar powers to lend overseas, with the exception of the British Museum, which may only lend as in (i) above.

Appendix VIII

Official Publications and Statutes on the Arts

(a) *Reports of Committees of Enquiry*

- (i) Report of the Curzon Committee of Trustees of the National Gallery (*The Retention of Important Pictures in this Country, etc.*)—Cd. 7878, 1915.
- (ii) Report of the Royal Commission on Museums and Galleries—Interim Report 1928, Final Report Pt. I, 1929, Pt. II, 1930.
- (iii) Report of the Massey Committee on the Functions of the National and Tate Galleries, etc.—Cmd. 6827, 1946.
- (iv) Report of the Gowers Committee on Historic Houses, 1950.
- (v) Report of the Waverley Committee on the Export of Works of Art, 1952.
- (vi) Report of the Committee on the Queen's Hall—Cmd. 9467, 1955.

(b) *Annual and Quinquennial Reports*

Annual reports are published by:—

Reviewing Committee on the Export of Works of Art (first report published in 1954, latest in October, 1957)

APPENDIX VIII *contd.*

Arts Council
National Gallery
Tate Gallery
National Portrait Gallery
Victoria and Albert Museum
National Galleries of Scotland
National Museum of Wales
National Library of Wales
Royal Fine Art Commission

The Standing Commission on Museums and Galleries publishes a report once every five years; the latest appeared in 1954.

(c) *Financial Publications*

(i) Civil Estimates :

Class I	Vote 17	Public Record Office.
	Vote 19	Royal Commissions, etc.
	Vote 25	Scottish Record Office.
Class IV	Votes 1-10	Museums and Galleries.
	Vote 11	Grants for Science and the Arts (Arts Council Welsh national institutions, Soane Museum and bodies referred to in paragraphs 30-36).
Class VII	Votes 14-17	Scottish Museums and Galleries.
	Vote 3	Arts buildings, and Tower Armouries.
	Vote 7	Historic buildings and ancient monuments.

The numbers of the Votes are those for 1958-59.

- (ii) Memorandum on Estimates by the Financial Secretary to the Treasury: Table VI, Museums, Libraries and Galleries.
- (iii) Civil Appropriation Accounts (under the relevant Votes, as above).
- (iv) National Land Fund Annual Accounts (1946-47-1956-57).
- (v) Financial Secretary's Parliamentary Answer on total direct Government expenditure on the Arts, 1957-58 (Official Report, 9th May, Col. 125-written answer to Dr. Barnet Stross, M.P.).

(d) *Statutes*

(i) Museums and Galleries:

British Museum Acts, 1753, 1878 and 1930, etc.
Imperial War Museum Acts, 1920 and 1955
National Maritime Museum Act, 1934
Wellington Museum Act, 1947
National Gallery and Tate Gallery Act, 1954
National Galleries of Scotland Act, 1906
National Library of Scotland Act, 1925
National Museum of Antiquities of Scotland Act, 1954

(ii) Other Acts:

Finance Act, 1946, sections 48-51
Finance Act, 1953, section 30
Finance Act, 1956, section 34
Finance Act, 1957, section 41
Ancient Monuments Acts, 1882, 1913 and 1931
Historic Buildings and Ancient Monuments Act, 1953